DOCUMENT RESUME

ED 183 653 UD 020 265

AUTHOR Butler, Johnnella E.
TITLE Black Studies: Pedagogy and Our Adventure with Western Culture.
PUB DATE Oct 79
NOTE 19p.: Not available in paper copy due to light print: Paper presented at the Harvard University Department of Afro-American Studies Lecture Series (Cambridge, MA, October 24, 1979) and at the Association for the Study of Afro-American Life and History meeting (October 27, 1979)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Black Culture; *Black Literature; *Black Studies; Colonialism; Cultural Context; Cultural Differences; *Curriculum; *Educational Change; Elementary Secondary Education; Higher Education; Racial Discrimination

ABSTRACT

Those involved in Black Studies have continued to wage the struggle to decolonize information, but they have failed to pay sufficient attention to the explication of the major premises of that information which will lead to decolonization. This is what liberation is all about, and such liberation is tied to the affirmation and liberation of the cultural self. The analysis of the subject content of Black Studies from the perspective of the recognition of the intricacies of the double consciousness examined by Du Bois is central to the decolonization process. This paper, in examining the writings of various black authors, provides a blueprint for the decolonization process. Dialectics among cultural, political, economic and social realities are explored in order to clarify the dehumanization process and the role of cultural oppression. Ten principles are presented which summarize the underpinnings of a pedagogy applicable both within and outside the field of Black Studies. (Author/RLV)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

FEB 4 1980

ED183653

BLACK STUDIES:

PEDAGOGY AND OUR ADVENTURE WITH WESTERN CULTURE

Dr. Johnnella E. Butler, Chairperson
Department of Afro-American Studies
Smith College
Northampton, Massachusetts 01063

Department of Afro-American Studies
Lecture Series
Harvard University
October 24, 1979

Association for the Study of Afro-American Life and History
October 27, 1979

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Johnnella E. Butler

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

UD020265

Last Spring, students at Amherst College, with the participation of students from the neighboring colleges, occupied the main administration building in an attempt to demonstrate their "demands" which reflected their experiences and conditions as Black students at the college. As I, a five-college faculty member and then chairperson of the Five College Black Studies Committee, was called by students to discuss and lend support to their demands, I was struck by the fact that the same "demands" were voiced ten to fifteen years ago on college and university campuses across the nation. Yet today, we have Black Studies departments and black faculty and students on campuses previously lily-white. "Are these students imagining racism?" one Black administrator asked me. "Are they paranoid? We're here, and things have changed so much."

Yes, we are "here." We are in sectors of American life where twenty years ago our presence was unimagined. The racial question has apparently begun to be answered and as more and more of us become privy to pieces of the American pie, the race will progress. Or will it?

As I talk with students, it becomes apparent that the meaning of such demands transcends simply the inauguration of more Black Studies courses, the hiring of more Black faculty, and the admission of more Black students. These demands reflect their need to see themselves in their education, to examine their complexities individually and as a group in order to make sense of the world. Archie Shepp, professor of music and noted musician, summed up the implicit cry in the "demands" when he advised the students "to forge a dialogue on a national level, one which would resolve the question of the role of culture in Black education." He argued that "the white majority would have to yield considerably in its accustomed intransigence to

the expansion of the view of African-American culture and the institutionalization of Black culture at the university level--an issue yet to be broached--could fundamentally alter "the Black students' position at least from that of observer in a white world to one of active, democratic participant in a structure which represents his own world view." (Shepp, 1979)

We in Black Studies have continued to wage the struggle begun years ago by DuBois and Carter G. Woodson to decolonize information; however, we have not paid sufficient attention to the fullness of decolonization--the explication of the major premises of that information which will lead to the decolonization of the race's mind. This is what liberation is about, and such a liberation is inextricably tied to the affirmation of and liberation of the cultural self. It involves the simultaneous synthesis of and working within the contradictions existing within the double consciousness that DuBois so eloquently explicated seventy-six years ago.

The epitome of the major premises of that colonized information which informs our own sense of self as we embrace dominant Western/Anglo-American views of the world is expressed in Leo Marx's The Machine In the Garden (1964), a basic text for American Studies. The work examines from a literary and historical perspective the relationship between the pastoral ideal and technology in America. Chapter II allows the reader to correctly anticipate the ethnocentric view and the implicit racism in the analysis, for in the tracing of the pastoral ideal from early Greek expressions to its introduction in America, Marx employs Shakespeare's "American Fable," The Tempest, and its analogies to the discovery of the New World. The play may be used to illustrate the transformation of the pastoral ideal in America; however, it tells us something else to which Marx's analysis and his subsequent discussion is totally oblivious.

Man must dominate nature (typically Western) and Caliban, whose name, Marx blithely reminds us, is an anagram for cannibal, symbolizes primal nature. Marx recognizes that Prospero never changes in his estimate of Caliban as "A devil, a born devil, on whose nature/Nurture can never stick...." The Tempest may be seen to foreshadow the European attitude to Africans and Indians in the New World, for clearly Caliban is to be a servant, subservient to the Europeans; however, his crude tenderness "that makes itself felt largely as susceptibility to music and landscape," renders him more "appealing than several of the deceitful, corrupt, and besotted men of Europe washed up on the beach" (p. 60). Marx seems totally unaware that his analysis lends twentieth century credibility to the paradox inherent in the European view of the African and in the rationale for slavery and racism.

Afro-Americans, in our artistic expressions and scholarly methodologies, are too frequently unaware of the same paradox and implications inherent in the dominant Anglo-American aesthetics as we either embrace them, attempt to reconcile them with Afro-American aesthetics, or reject them. To confront this paradox is to expunge the generative themes which exacerbate the double consciousness resulting from a cultural dialogue plagued with Anglo-American cultural imposition. Confronting this paradox necessitates the simultaneous synthesis of and working within the contradictions of the double consciousness. DuBois said we have lost our ideals wandering in strange lands. Indeed we have been subjected to a spiritual and physical oppression,and one wonders which is worse, the physical, economic and political oppression, or the cultural oppression of identity which feeds the more ostensible oppression.

Historically, we Afro-Americans have not trusted our own world view. At best we have been ambivalent towards our world view, our aesthetics, ourselves. We have not come, as have many Third World peoples, "to view culture as our

most political expression, for it is in effect who we are..." to quote again Professor Shepp.

Analysis of the subject content of Black Studies from the perspective of recognition of the intricacies of the double consciousness is central to the decolonization process. Without such analysis, programs stressing facts and contributions result and pseudo-revolution calms the surface of the double consciousness. Thus, the Black physical presence becomes apparent and may be even accepted; however, the Black spiritual presence, the identity, remains accosted. The decolonization process must explore the dialectics among its cultural realities, its political postures, and its social and economic realities in order to illuminate the pervasiveness of the oppressive duality which is subtle yet overwhelming. This analysis will lend comprehension to the contours of dehumanization and the role of cultural oppression which denies humankind's naming of the world and the ultimate liberation spiritually/culturally and thus politically.

What I am suggesting is an analysis quite in line with that which Harold Cruse pursues. In fact, I view his works as establishing a model for other disciplines within the field. In "The Creative and Performing Artist and the Struggle For Identity and Credibility" (1978), Cruse expands the cultural implications of the Crisis of the Negro Intellectual and argues for an historiography that will "transcend(s) the conceptual limitations of the history of 'race struggles,' or the generalized 'slavery to freedom' panoramic view that somehow blends in the general black 'freedom march' with the forced pace of America moving towards its Manifest Destiny--whatever that is supposed to be" (p. 49). Because of the "absence of, or at least the insufficiency of, the Afro-American's school of cultural history," Cruse says there is an "absence of a mature critical tradition in the creative arts" (p. 48). For example,

Cruse recognizes that the "black creative artist, out of social necessity, appears under different guises at different times and circumstances." He argues that Black history as we know it does not tell why or even concern itself with the question. To do so would yield a deeper insight into the complexity of the Afro-American reality. "The Afro-American creative artist might appear also as a student, a worker, a juvenile delinquent, a teacher or a college professor, or a civil rights worker" (p. 48). The "different guises," as Cruse calls them, result not from social necessity alone, however. The Afro-American creative/performing artist, by his/her very nature is political. Through creative expression, by virtue of being part of the Black experience, he/she is exploring aspects of the two warring ideals. As DuBois, and later Paulo Freire, tells us, the oppression is posited on the perpetuation of the warring consciousness. This fact creates the social reality that necessitates the different guises of the Afro-American creative artist and that encourages political action on the part of many.

Nonetheless, as Cruse points out, Afro-Americans have minimal criteria by which to "assess the creative artists' struggle for identity and credibility" from which to draw conclusions "in light of the social imperatives today." Cruse calls for a creative criticism, for criticism is an art that ought to be as creative as the creative product or function the critic is confronting." This Black cultural history, as Cruse describes it, is interdisciplinary in content and scope and may be equated with the field of Black Studies which is more than history. Cruse's concern is the Afro-American component of Black Studies and he argues that the existing methodology in what we call Black history is limited not in quantity but in quality, for "the historical 'black experience' remains an experience in search of a more explanatory methodology" (p. 49).

The use of the term "history" in this discussion can contribute to a major problem in the scholarship and politics of Black Studies. We need a creative methodology for all of the fields in Black Studies, of which history is one. We need to posit a methodology and a subsequent pedagogy on the action of explicating the synthesis and contradictions of our oppressed reality, the Black experience. This is the stuff of decolonization, and each discipline would take on new dimensions essentially interdisciplinary in character. History would go beyond reporting and would employ an interdisciplinary cultural analysis that speaks to the "why" and illuminates the dialectics among culture, factual history, politics, and economics. Sociology, psychology, anthropology, economics, etc. would develop methodologies likewise posited on the Black cultural reality. Literary criticism and history would approach in its analysis the adventure of Blackness and Western Culture, as George Kent calls it. Thus, we would see clearly how Afro-American literary expression and analysis has fallen prey at times to its own variation of the dissociation of sensibility suffered by T. S. Eliot and his progeny.

A brief discussion of Addison Gayle's Way of the New World (1976) may clarify my point. Gayle argues in Chapter XII that the literature between 1952 and 1972 underwent an all-inclusive change "that touched each genre and bore most heavily upon the Afro-American novel" (p. 315). His analyses include culture and particularly in his discussion of Baraka, he seems to grasp an import of cultural dynamics. However, like many of his contemporaries, he falls into a pitfall emanating from the cultural flaw: Although he has clearly identified the duality inherent in the simultaneous allegiance to Western and Afro-American cultural values (see also The Black Aesthetic, 1971), he makes no effort to examine literature in light of the world view of the duality. In fact, he views much of the literature as either simply self-affirming or

self-negating.

Perhaps this is why, in Gayle's all-inclusive discussion of the Afro-American novel, he fails to pursue any of Ishmael Reed's novels and does not even mention Toni Morrison. In Reed, who Gayle admits is the best Black satirist since George Schuyler (p. 332), we have a persistent and consistent exposé of the dynamics of the cultural reality and ambivalences. In Morrison, particularly in The Bluest Eye (1970) and Sula (1974), we have exploration of themes related to the duality and treated, as Hurston in Their Eyes Were Watching God, within the context of the Black world. Both Reed and Morrison know and understand the dynamics of Black Folk traditions, perceive them at work in their plots and characters, and demonstrate variations within the Afro-American culture or world view.

Most indicative of Gayle's ensuing blindness due to the failure to pay attention to the Afro-American not only as a race but also as a culture, is his discussion of Cane. His insightful analysis falls short because he does not (cannot) go beyond Toomer's people being racial paradigms for "myths and legands" with Lewis being "the new paradigm at one with the land and with the history of the race" (p. 121). Gayle does not, as his predessors did not, for the most part, recognize the role of the perception of the dynamic of culture and heritage becoming more than simply history. Hence, he does not perceive Toomer's explication of the dynamics of American materialism and Black spirituality. To a lesser extent, but nonetheless, he perpetuates the blindness of Locke, Wright, Ellison, et al.

In the last two chapters of The Way of the New World, Gayle applauds the artists from 1952 through 1972 in their quests for truer images, symbols, and metaphors--those that reflected the actuality of their lives. He, in line with the proponents of the new Black Art, as he tells us, calls upon a new

approach to history on the part of Black novelists. However, as he describes this approach, it is not an explanatory approach, one of a cultural history. Instead, it is "concerned...with racial hegemony; ...committed to reinterpreting history in line with black historians, adding to it those nuances peculiar to the writing of fiction--dramatizing events, recreating situations, and ennobling men and events" (p. 349). Sadly, just as failure to recognize the cultural flaw has not allowed the production of a cultural historiography, it has not allowed the growth of a cultural literary criticism, or rather a literary criticism evolving from the cultural reality.

Langston Hughes pioneered a Negro cultural art form and George Kent (a critic to whom Gayle makes only one passing reference), perceiving the cultural dynamics of sensibility, points to Hughes as having "been there and gone" in regard to where the current generation of Black writers are trying to get (p. 53). Stephen Henderson, in the Introduction to Understanding the New Black Poetry, "The Forms of Things Unknown" (1972), provides an aesthetic vision rooted in what Kent sees as "The folk forms and cultural responses...definition of black life created by blacks in the bloody and pine-scented Southern soil and upon the blackboard jungle of urban streets, tenement buildings, store-front churches and dim-lit bars" (Kent, p. 53).

Eugene Redmond, in Drumvoices (1976), a critical history of Afro-American poetry, along with Kent, recognizes and avoids the cultural flaw and provides a literary criticism of poetry aware of and sensitive to Afro-American culture and the Black sensibility as manifest in the literature. The predominantly accepted thrust of teachers and scholars appears, however, to be Gayle's, probably because it is in accord with the prevailing historiography. Despite the attempt to be revolutionary, such analyses suffer from the "from slavery to freedom" mentality and really do not challenge the Afro-American artist to

accept himself as Hughes challenged, and simply demands that the American literary tradition make room for a truer representation rather than redefine, broaden, alter, and even negate aspects of its coercive, biased aesthetic. An education and a politics posited on such an analysis encourages us to argue ourselves to be not just Black but American rather than Black and American. The difference is subtle but crucial to our survival.

How can all this be translated into meaning for the teaching of Afro-American literature--or Black Studies--in the college liberal arts curriculum? I will briefly share with you the essentials of a study I completed in May, 1979 entitled Black Studies: Pedagogy and Revolution, A Study of Afro-American Studies and the Liberal Arts Tradition Through the Discipline of Afro-American Literature (1979), and ten principles emanating from that study upon which a pedagogy and methodology reflective of Afro-American culture and liberating to the souls of Black folk must be posited.

The Afro-American operates within the context of an Eastern/Western, African/Euro-American, Black/White sensibility that is simultaneously in concert with and diametrically opposed to the dominant Anglo-oriented American sensibility. The Western aspect of the warring sensibilities within the Afro-American experience maintains an oppression of the African sensibility by virtue of inherent contradictions between sensibilities, and by virtue of colonial oppression. The duality, operating within the context of the dominant either/or sensibility, is exacerbated, thereby maintaining a colonized state for the Afro-American.

This colonization is manifest in what Harold Cruse calls the "cultural flaw," the failure on the part of the Afro-American to analyze historical, political, social, and economic situations from the perspective of culture. The failure is encouraged by Western perspectives that do not recognize the

dialectic and diunital* interaction between culture and these other aspects of human reality. It results in an ambivalence towards the self and the oppressive other and negates the possibility of effective political action emanating from what Freire calls conscientization.**

In order to effect this conscientization, a decolonization of the Afro-American must occur. A major step in this decolonization is the employment of a liberating pedagogy which frees the duality to interact simultaneously dialectically and diunitally rather than oppressively with the negative imposition of the Western sensibility.*** The conceptual framework for a liberating pedagogy embodies (1) the recognition and examination of the sensibility of the subject content of Black Studies which is replete with manifestations of the contradictions of the duality and the cultural flaw, and (2) a tapping of student sensibility as it relates to the subject content, the

---

*Diunital approach to reality; Diunital world view--Developed as a concept by Dixon and Foster (1971), it is the opposite of the either/or approach (synthesis), and corresponds to the both/and approach (contradictions). A unity of opposites, it allows for something to be simultaneously apart and united. This world view is manifest in both African and Afro-American traditional thought.

**Conscientization--a Portuguese word, used by Paulo Freire and taken from the word consciencia, meaning conscience, perception, and consciousness. The corresponding form in English would be conscientization. The translator (Freire, 1970) states: "Conscientization refers to learning to perceive social, political, and economic contradictions, and to take action against the oppressive elements of reality." Although Freire never defines his use of the word culture, it is apparent in his works that he sees culture as inextricably tied to politics, social reality, and economics, functioning as a dynamic entity, each simultaneously maintaining its separate identity and combined identities working in concert as a whole, or in various combinations one with the other, two with two, two with the other, etc. Thus, the interpretation should read "...learning to perceive cultural, social, political and economic contradictions, and to take action against the oppressive elements of reality. (This distinction was discussed and confirmed in an informal interview with Paulo Freire by this author, June 1977, in Chicago.)

***Foster and Dixon argue simply for diunital interaction. I argue that humankind operates diunitally and dialectically, fusing intuition and intellect.

duality and the cultural flaw through dialogue. This pedagogy puts into motion a process of the raising of critical consciousness which affects comprehension and ultimately yields conscientization (as the qualitative research component of the dissertation study reveals).

The Afro-American sensibility makes sense of the world (i.e., achieves comprehension) through a fusion of feeling (intuition) and intellect. Likewise, does the rest of humanity; however, the Western sensibility, with its emphasis on the rational, negates this fusion and encourages what T.S. Eliot and George Kent, among others, call a dissociation of sensibility. Thus, employment of the liberating pedagogy in the teaching of Afro-American literature, which evolves from a synthesis and unification of Afro-American sensibility, the theories of comprehension and learning of Frank Smith and Kenneth Goodman which emphasize fusion of feeling and intellect, and the proposed liberating pedagogy of Paulo Freire, provides a pedagogical paradigm for similar pedagogical constructs in other disciplines both within and outside the field of Black Studies.

The following ten key pedagogical principles summarize the underpinnings of the pedagogy that are applicable to disciplines both within and outside of the field of Black Studies:

> Principle 1: The content of Black Studies reflects the double-consciousness, and the methodology, because it is greatly informed by the traditional methodology, still has not grappled with the syntheses and contradictions which define the Black experience. To do so is essential to the aesthetic, social, political, and economic liberation of Black peoples.
>
> Principle 2: Reality is transformed dialectically and diunitally simultaneously. Therefore, just as matter and spirit, feeling

and intellect operate dialectically and diunitally in the context of the both/and world view, so too, process and content struggle dialectically and diunitally. Hence, the process of teaching is just as important as the content of teaching.

Principle 3: Form and content interact dialectically and diunitally. Therefore, in order to effect comprehension of the subject content of the literature, form and content must be examined in concert with one another. Form and content do not exist independently of one another.

Principle 4: A democratic relationship must be effected between teacher and students through the dissolution of what Freire calls the teacher-student contradiction. This dissolution is essential to the pedagogy in order to allow dialectical and diunital dialogue to occur. The teachers and students then function as subjects mediating the subject content. For example, they mediate the literature thereby establishing a dialogue among themselves and the literature, generate themes for examination and structure (papers, panel discussions, oral critiques, etc.).

Principle 5: The banking concept of education must be replaced by problem-posing education, "the posing of the problems of men in their relations with the world" (Freire, 1970, p. 66). Thus the <u>praxis</u> of liberation, the action and reflection of men upon their world in order to transform it becomes possible. For example, in studying the Harlem Renaissance, students should be led beyond the facts of the Renaissance and the reading of the literature. They should grapple with the social, political, economic, and aesthetic complexities that posed problems of

artistic and racial identity for the Renaissance artists. Examining the debate "am I a Negro poet or a poet?", its historical precedents, its form in the Renaissance and its present-day analogies decolonizes information that unrecognized as such yields a superficial interpretation of the Renaissance that lends short shrift to the complexities of the artists as they sought to express their "dissolution of sensibility from that enforced by American culture and its institutions" (Kent, p. 17).

Principle 6: The subject content of Afro-American Studies/Black Studies reflects a cultural sensibility which is simultaneously in accord with and diametrically opposed to American/Western values. The teacher, in order to effect a constructive academic and human experience in addition to conveying the subject matter and its sensibility, must stimulate the students' sensibility by tapping the students' experience in order to aid the students to move from the familiar to the unfamiliar (that is, from that in the sensibility of the subject content which is familiar to the students either intuitively or intellectually, or both, to that which is unfamiliar). The affective and effective must be employed equally to bring about the cognitive.

Principle 7: Education and learning as processes inextricably linked to the human sensibility provide a means for humankind's mediation of the world. Thus, the objective and subjective must be balanced in their employment. Academia must constantly seek to illumine its own relationship with the world.

Principle 8: Liberation is as closely tied to comprehension as comprehension is to learning. Comprehension, further, is essential to

effect the advance of critical consciousness which may be defined as learning. The process of raising critical consciousness encourages what in African traditional thought is referred to as habitual intelligence. According to Jahn in his discussion of Alexis Kagame's studies, "Ubwenge as human, active intelligence has two levels, depending on whether it is a question of a 'practical' or an 'habitual' intelligence. Practical intelligence is nothing more than slyness, cunning, intellectual grasp of cleverness. Habitual intelligence, on the other hand, means active knowledge, ability, understanding, wisdom" (p. 122).

Principle 9: Comprehension is essential to the advance of critical consciousness. The advance of critical consciousness is in turn essential to conscientization.

Principle 10: Conscientization as a process ultimately brings about decolonization spiritually through dialectical and diunital dialogical reflection on the duality and other contradictions, and physically (through praxis) in concrete actions resulting from habitual intelligence, the perception of cultural, social, political, and economic contradictions and directed against the oppressive elements of reality. The duality is thus unified to yield authentic existence.

BIBLOIGRAPHY

Books

Blauner, Robert. Racial Oppression in America. New York: Harper and Row, 1972.

Butler, Johnnella E. Black Studies: Pedagogy and Revolution. Unpublished doctoral dissertation, University of Massachusetts, Amherst, 1979.

Chinweizu. The West and the Rest of Us. New York: Vintage Press, 1975.

Cone, James. The Spiritual and the Blues: An Interpretation. New York: Seabury, 1972.

Cruse, Harold. The Crisis of the Negro Intellectual. New York: William Morrow, 1967.

Dixon, Vernon J. and Foster, Badi G. Beyond Black or White. Boston: Little, Brown, 1971.

DuBois, W.E.B. The Education of Black People. Amherst: University of Massachusetts Press, 1973.

_____. The Souls of Black Folk: Three Negro Classics. New York: Signet, 1903; Avon, 1971.

Freire, Paulo. Cultural Action for Freedom. Cambridge, Mass.: Harvard Educational Review Monograph, September, 1970.

_____. Education for a Critical Consciousness. New York: Seabury Press, 1973.

_____. Pedagogy in Process. New York: Seabury Press, 1978.

_____. Pedagogy of the Oppressed. New York: Seabury Press, 1970.

_____. Sobre la Acción Cultural. Mexico: Secretariado Social Mexicano, 1970.

Frye, Charles A. Towards a Philosophy of Black Studies. San Francisco: R. & E. Research Associates, Inc., 1978.

Gayle, Addison. The Way of the New World: The Black Novel in America. New York: Anchor, 1976.

Henderson, Stephen. Understanding the New Black Poetry. New York: William Morrow, 1973.

Jahn, Janheinz. Muntu. New York: Grove Press, 1961.

Kent, George. Blackness and the Adventure of Western Culture. Chicago: Third World Press, 1972.

Levine, Lawrence. Black Culture and Black Consciousness. New York: Oxford, University Press, 1977.

Marx, Leo. The Machine in the Garden. New York: Oxford University Press, 1964.

Mbiti, John. African Religions and Philosophies. New York: Doubleday, 1970.

Redmond, Eugene B. Drumvoices: The Mission of Afro-American Poetry. New York: Anchor Press, 1976.

Smith, Frank. Comprehension and Learning. New York: Holt, Rinehart and Winston, 1975.

_____. Psycholinguistics and Reading. New York: Holt, Rinehart and Winston, 1973.

_____. Understanding Reading. New York: Holt, Rinhart and Winston, 1971.

Toomer, Jean. Cane. New York: Liveright, 1923, 1975.

_____. Essentials. New York: By the Author, 1931.

Articles

Bennett, Lerone. "Crisis of the Black Spirit." Ebony, October, 1977, pp. 142-44.

Butler, Johnnella E. and Marable, Manning. "The New Negro and the Ideological Origins of the Integrationist Movement." Journal of Ethnic Studies 2:4 (Winter 1975): 47-55.

Cruse, Harold. "The Creative and Performing Arts and the Struggle for Identity and Credibility." In Negotiating the Mainstream: A Survey of the Afro-American Experience, pp. 47-102. Edited by Harry A. Johnson. Chicago: American Library Association, 1978.

Frye, Charles. "Black Studies: Definition and Administrative Model." Western Journal of Black Studies (June 1977): 93-97.

Geller, Allen. "An Interview with Ralph Ellison." In The Black American Writer, Vol. I, pp. 153-68. Edited by C.W.E. Bigsby. Baltimore: Pelican Books, 1969.

Goodman, Kenneth S. "Reading: A Psycholinguistic Guessing Game." In Current Topics in Reading, pp. 370-83. Edited by Nancy Ainsworth Johnson. Cambridge, Mass.: Winthrop, 1976.

_____. "What We Know About Reading." In Findings of Research in Miscue Analysis: Classroom Implications, pp. 57-70. Edited by T. David Allen and Dorothy J. Watson. Illinois: NCTE, ERIC, 1976.

_____ and Buck, Catherine. "Dialect Barriers to Comprehension Revisited." In Current Topics in Reading, pp. 409-18. Edited by Nancy Ainsworth Johnson. Cambridge, Mass.: Winthrop, 1976.

_____ and Burke, Carolyn. "The Goodman Taxonomy of Reading Miscues." In Findings of Research in Miscue Analysis: Classroom Implications, pp. 157-244. Edited by T. David Allen and Dorothy J. Watson. Illinois: NCTE, ERIC, 1976.

Nobles, Wade. "African Philosophy: Foundations for Black Psychology." In Black Psychology, pp. 18-32. Edited by Reginald Jones. New York: Harper and Row, 1972.

Shepp, Archie. "Reawakening Culture, Identity, Self." VIEW: The Magazine of the Amherst Student (April 30, 1979): 10-11.